

the Whites, but was retained for small children. In recent times the 302
Santa Catarina Aweikoma-Caingang of both sexes shaved the hair over
the forehead and on top of the head (Paula Souza, 1904, p. 132).

The Caingang shave body hair and always remove it. Combs consist of small wooden splinters passed through a slit in a piece of reed.

The Caingang seem to have used charcoal more than urucú for body 302
painting. Among the Aweikoma-Caingang certain body paints belong 386
to ethnomic groups of people. The main motifs are dots, vertical 591
lines, circles, and horizontal bars with vertical lines. The Caingang
observed by Marlier (1900, p. 771) painted themselves only for funeral [264] ●
ceremonies. They regarded the black stripes on their chest as a pro- [189]
tection against the ghosts. The pigment was charcoal mixed with
honey and water or with the sticky sap of a creeper.

TRANSPORTATION

River navigation never was so important to the Caingang as to their 491
Tupá-Guaraní neighbors. To cross a river, the Aweikoma-Caingang
fell a tree on each side of the river and connect the intervening space
with a tree trunk braced with poles fixed in the river bed.

Caingang women carry babies on their backs, often in a net, by means 854
of bark tumplines. Among the Aweikoma-Caingang these straps are 482
4 inches (10 cm.) wide, woven of ambira fibers. Knapsacks are sus-
pended by a tumpline.

MANUFACTURES

Netting.—According to Koenigswald (1908 b, p. 49), the Paraná 286
Caingang made net bags of caraguatá fibers.

Basketry.—Caingang carrying baskets have a hexagonal weave, 285
and, like those of the Tupá, are elongated and rectangular knapsacks 415
open on top and on the outer side, so that only the bottom and sides
support the burden. Basketry containers woven from thin strips of
split bamboo, frequently have stepped designs produced by alternating
black and natural color strands (fig. 58, c). Some baskets, like those
of the Guayana, are made in two parts that telescope into each other.

The Aweikoma have three main types of baskets: large baskets for
transportation of goods; small, impervious water or honey containers
of *Taquara* manna strips coated with wax; and small receptacles,
similarly waterproofed, used as cups and dishes.

Spinning.—Caingang textiles are made with the fibers of the ortiga 283
brava, probably a *Bromelia*. Women seize the leaves with leather-
covered hands, cut them at the base, and remove all the thorns, then
macerate the leaves in water, dry, and, finally, crush them. The fibers
are then rolled into threads with the palm of the hand against the

Funerary rites.—Death may result from the abduction of the soul 761 by some spirit or by the ghost of a relative.

The ghost-widow loves and pines the living whom it has deserted, but the latter fear and shun the ghost-widow. (Henry, 1941, p. 67.)

Not long ago the *Aweiloma-Caingang* cremated the dead and later 764 collected and buried the bones, along with part of the deceased's property. After a cremation, they extinguished their fires and drilled fire anew. The soul of the deceased loomed as a peril especially to the surviving spouse, who went into retreat, abstained from eating meat, and underwent lustration. To terminate mourning, the mourner's 765 hair and fingernails were clipped, pounded up, and thrown into the water. Then followed a bear festival, accompanied by dances and songs, during which the widow drank beer from a bamboo tube. Mourning was not confined to the period of death, but occurred throughout the following year whenever relatives recalled their bereavement.

The *Caingang* now inter their dead with knees drawn up. Chants are 764 sung around the body during and after its transportation to the grave. 768 One cemetery had two central tunnels, 10 to 20 feet by 18 to 25 feet (3 to 6 m. by 5.5 to 7.5 m.) surrounded by vertically walled ditches. The same tunnels have been reported for the 18th-century *Gwayond*, ancestors of the *Caingang** (fig. 60). The corpse, with funeral deposit, is put in a deep chamber, roofed with palm fronds and earth. The villagers at once desert the settlement and hastily construct new dwellings in the woods. For 3 days they eat only palm shoots (palmitos) and maize boiled by throwing heated potsherds in the water. They destroy part of the deceased's property and impose a strict taboo on his name.

The grave is periodically visited to renew the mound and to hold a 765 memorial service with lamentations, dancing, chanting, and drinking. For several years, at dawn and dusk the relatives of a dead person utter funeral laments.

In days of old if a person died far away from his village, his com- 766 panions interred his body on the spot but kept his head in a pot. On returning home they celebrated a funeral ceremony and buried the head in the communal cemetery (Horta Barboza, 1912, pp. 29-30).

Life after death.—Before the burial, the shaman, as he rattles his 775 gourd by the corpse, warns the soul about the lurking dangers in the 764 other world. He tells it that it will arrive at two paths, one leading to the cobweb of a gigantic spider and the other to a trap which will

* See Lounsbury (1933-34, 1: 433): "Suppon un género de cementerio, que conserven muy limpio; y en él sobre sus sepulturas, y en enterrando á alguno, ponen sobre cada una un montón de tierra en forma piramidal, en cuyo conato sientan un medio calabazo, y al pie conservan de continuo un fuego lento que van a cubrir todos los días con leña muy tenue, que mas cerrose parientes. El calabazo, dicen, es para que no falte al difunto con que beber, si le afligiere la sed; y el fuego para que ahuyente las moscas." On the funerary mound, see also Serrano (1939, pp. 12-13).

● 764

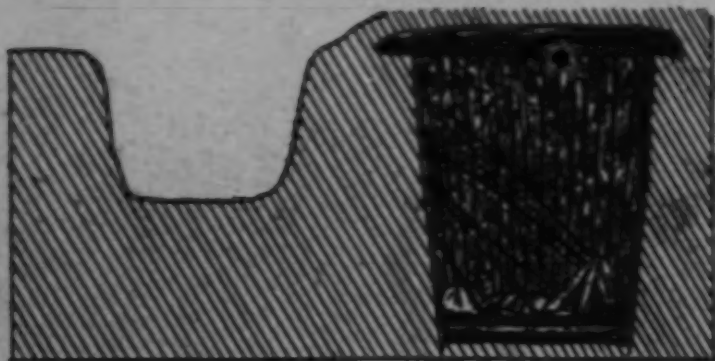
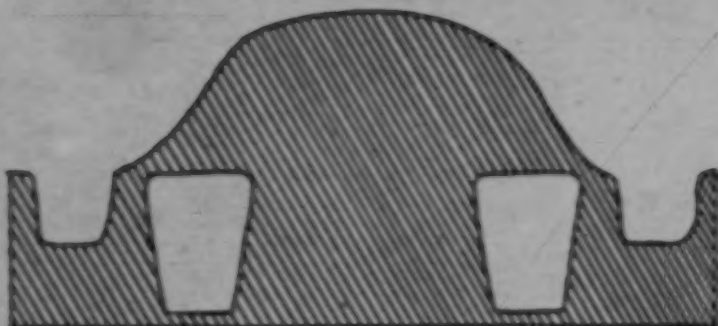


FIGURE 68.—Caingang burial mound. Top: View of mound shortly after completion. Center: Cross section of mound showing location of burial chambers. Bottom: Cross section of burial chamber in mound with body and accompanying grave artifacts. (Redrawn from Minster, 1896, p. 737.)

precipitate it into a boiling pot. He also describes the slippery path from which it may fall into a swamp, where a huge crab awaits it (Nimmo-Já, 1914, p. 273). 764 ● 775

But at last the soul arrives at an underworld in the west, where it is day during our night, and where the forests teem with tapirs, deer, and other game. The souls of the aged become young again and live for the span of a human life. After a second death, the soul turns into a small insect, generally a mosquito or an ant, whose death ends everything; for this reason the *Caingang* never kill these insects (Baldus, 1937 a, p. 49).

WARFARE

A man who has been offended by some member of the community stands in front of his hut and in a loud voice enumerates all his grievances, sometimes bursting into a chant. He ends with threats against his enemy who, in the meantime, behaves in the same manner on the other side of the camp. After reciprocal abuses that often last a whole night, the challenger, followed by a group of supporters, advances toward the offender, who is immediately assisted by his own partisans. Both factions, armed with wooden clubs, fight a pitched battle, but are careful not to kill anybody. The sham battles of the *Caingang* have been described by many observers and may well be formalized brawls which have been interpreted as sportive games. 578 627

Fends between *Caingang* groups may develop into regular warfare. When one group engages another, the members of the *Kadyeré* moiety subdivision always form the first line. The *Kamé* constitute the second line and enter the fight as a reserve to take the place of the exhausted *Kadyeré*. Battles between related groups are always preceded by exchanges of insults and by other demonstrations of anger. Although no weapons but cudgels are used, blows are so lustily administered that many are seriously wounded or killed. 628 726 [64] 411

Wars against foreign tribes or the Whites were less strictly patterned. The *Caingang*, like all Indians, relied mainly on surprise attacks carried on at dawn. After a general discharge of arrows, the warriors, armed with their clubs, rushed against the enemy (Horta Barbosa, 1913, p. 48). 726 648

Women and children were generally spared and were adopted by the victorious group. They cut off the heads of slain enemies but did not keep them as trophies. 727

HOSPITALITY

When a *Caingang* visits another village, he hides in the vicinity until able to announce his presence to some relative. The host receives him with his face covered with a cloth and does not look at his guest until 574 576

you want?" said I. "Chukembégn is going to leave me." "Oh, no, he isn't." 536
 "Yes, he is. He said so up the river and they are talking about it." "But he
 is not going to leave you." "How do you know?" "He told me." "What did
 he tell you?" "He told me that he loves you." I used the strongest term that
 the language has to offer, a term that I heard used only in folktales. "But
 he is going to leave me. Julio, if he leaves me, will you marry me?" "No,"
 said I; "I never marry anyone." And there the matter rested.⁴

A man separated from his wife may live with someone else and share 581
 his fire. At the worst he can cook his own meals and spread his own bed, 593
 for no shame attaches to a man who does a woman's work. But after a 555
 woman has borne three children a marriage does not break up. The 764
 woman needs the man to take care of her children, and Kaingáng men are 766
 fond fathers. There is no end to the fondling and delousing a child gets
 from its father and other men. He makes toys for it and takes it hunting
 for company. Nowadays they are as much interested in having their little
 girls decked out in brand new calico dresses as American mothers are in
 getting their children permanent waves. Even in death parents do not re-
 linquish their children, for, they say, a child who dies before the age of
 about twelve returns to its mother's womb and is reborn. The corpse of a
 grown-up is placed on the funeral pyre, pounded on the chest and told to
 go away, and summarily burnt. But, I was told, a little child is placed in a
 grave, covered with wholesome herbs and begged to return. Its mother
 puts a little honey and meat aside for it, puts her baby's carrying-band on
 her head and walks about crying, "Come here, come here! Come and eat
 the meat and honey I have put aside for you. If you stay in some other
 camp one will be angry with you! Come back! Come back!"

Except for the somewhat aberrant Chukembégn there is not a single case 536
 of a marriage dissolved after three children had been born. Chukembégn
 was a child of about nine when the Kaingáng settled on the reservation,
 and he grew up in close contact with the agent. He married Tendó but
 left her after she had borne him three children. His present wife, Chantégn,
 "led him away by the hand." Now he rarely goes near Tendó, but she is
 still regarded as his wife. Two years after leaving her he still buys cloth
 for her to make dresses for herself and her children. Yet idle tongues will
 wag, and one day when Chukembégn, Klendó, and I were hunting to-
 gether, Chukembégn burst out: "It is not true that I ignore her. I got medi-
 cine and bought a chicken for her when she was ill!" Klendó observed
 mildly that he had never said that Chukembégn had not taken care of her.
 Then Chukembégn, turning to me, blurted in Portuguese: "This man has

⁴ I mention this, and other cases in which I myself have been one of the actors, not because
 they are the only instances of the kind that I have, but because they are usually the most
 complete.

IV

Polyandry and Joint Marriages

152 The Kalingo are driven by hunger and swayed by the strength of their
 153 libidinal ties, and they have in some degree overcome the one by building
 on the other. Food and sex have become so closely interwoven in the
 Kalingo mind that they even use the same term for eating as they do for
 154 coitus. In human relationships the overt, articulate emphasis is always upon
 food, and the strongest bond that one man can have with another is that
 he suffered hunger with him. When the soul of the deceased is sped on its
 way the dead man's relative, tormented by the fear that he might be taken
 155 along by the ghost, shouts as he pounds the dead body on the chest: "Leave
 me and go! You and I suffered great hunger together; so leave me and
 go!" Now, since men are the principal sources of food supply, talk of
 marriage centers primarily on their value as providers for the girls and
 their parents and brothers and sisters. When a man speaks of his marriage
 he does not discuss the qualities of his wife nor the material advantage to
 him of the alliance, but of feeding his wife and her relatives. "First I
 married Kulá," said Vomblé. "Then I left her and married Kulá. My
 father's brother sent her to me. At the same time Wanengló sent his sister
 Waikili to me, but I sent her to my brother Ndli. When she left him he
 married Kulá. I lived only with Kulá. I went hunting with Waikili but
 sent her to Ndli. Two women have many children, and my wives had no
 families that were capable of giving me food. Yet I had to feed my chil-
 dren. I was hungry. My father [Thunder Storm] had three wives, but they
 had brothers who could give him food. I have to give things to Kulá's
 brothers and sisters, but they could give nothing because they were so
 small. Waikili had only one brother."

156 Through her marriage Kulá's family gained Vomblé as an ally in the

of the Kaingáng faith in the efficacy of "the laying on of hands." We already know what the multiplication of caresses means to the Kaingáng in the way of security, and the gentle application of warm infusions of herbs or bark to all parts of the body of a sick person is not different in kind from the reciprocal stroking of two young men lying in affectionate embrace. Still another way of curing the sick is to heat one's hands near the fire and lay them gently on the body of the patient. This high valuation of cutaneous contact is one aspect of the Kaingáng special interest in sensu-^[82]tion.

But the Kaingáng do not only cure from without, they also cure from within; and to that end they administer a variety of herb and bark infusions in warm water. These are rubbed all over the surface of the body, for the Kaingáng cannot conceive of treating the inside of the body without also treating the outside.⁸⁰ Anyone at all may perform this tender and solicitous task, and it is no rarity to see a Kaingáng step aside from the trail to cut a few plants for someone else or to see him come back from the hunt with a handful of herbs for medicine. A number of these herbs are used as panaceas—they are applied with equal faith to relieve a headache or a pain in the chest or to heal a cut.⁸¹

Of all the herbs and barks that the Kaingáng use to treat the sick, one alone is based on something more than this kind of selection. The use of *tylo nys nñ*, "tapir's raw food," rests on a strong sense of its vital power. Tapir's raw food grows everywhere in the Kaingáng country. It is the favorite eating of the tapir and enjoys a wider use as a remedy among the Kaingáng than any other plant in their medicinal catalogue. But this herb is used not only to cure sickness but also to prevent evil. It is spread over the body of a dead tapir to please its *kupitug* so that it will not take all the rest of its brethren with it and leave mankind to starve, and in the same way it is placed all around the body of a dead infant to induce its *kupitug* to return to its mother. When a widow's hair and nails are cut, they are mixed with tapir's raw food before they are thrown into the water, so that they will not rot; and when she returns to camp after her isolation, tapir's raw food is strewn in her path to drive off the *kupitug* of her husband. So, ^[83]

⁸⁰ Nowadays they do swallow the white man's remedies without rubbing them over their bodies.

⁸¹ Their use is based not on exact knowledge of their efficacy in specific cases but on the simple faith that they are beneficial. The employment of herbs in this naive magical manner must lie at the root of some of the great medicinal discoveries of primitive peoples, like quinine. Just as the Kaingáng scrape the bark of a number of trees and use them indiscriminately to relieve a variety of ills, the Indians of the interior of South America may have used the bark of the quina tree for a number of ailments until they observed that one disease in particular, malaria, yielded to it, whereas others did not. This marked the real discovery of quinine, one of the American Indian's great contributions to the relief of human suffering.

the dead.⁷ The only function of the marks is magical. When a person dies all the people around him paint themselves with their marks in order to frighten the *kupleng* away. "It sees them and becomes afraid and goes." A widowed person, a *shápeya*, paints himself with marks other than his own on his return from his period of isolation in order that the *kupleng* may not recognize him. About five years before my arrival a number of people added the circle design to their other marks because when Kemblén died he told all the people to change their marks "so that the *kupleng* would see it and go away."

A number of kinship usages are explained on the basis of the marks. These will be discussed in the section on the kinship system. It is only necessary to say here that all such explanations are purely theoretical and do not support kinship usage.

THE KINSHIP SYSTEM

- (1) *piq*, wife; women with whom a man has had sexual relations; women with marks different from a man, and with whom, therefore, such relationships are "permissible."
- (2) *sháshá*, husband; men with whom a woman has had sexual relations; men with marks different from a woman, and with whom, therefore, such relationships are "permissible."
- (3) *yáqá*, father; grandfather; all males much older than Ego;⁸ men who have had relations with Ego's mother.
- (4) *syá*, mother; grandmother; all females much older than Ego; women who have had relations with Ego's father.
- (5) *syágyáqá*, all blood relatives excepting real parents and grandparents and grandparents' siblings and own children. All members of the same extended family. It is often used specifically for Ego's own brothers, sisters, and first cousins, and for anyone about Ego's own age. In this case the term becomes reciprocal. It may be used also for anyone a little older than Ego. All individuals having the same mark as Ego.
- (6) *yáqá*, all people somewhat younger than Ego.
- (7) *pi*, child; all people very much younger than Ego and the children of all the people with whom Ego has had sexual relations.
- (8) *híq*, offspring. Tapirs and dogs have *híq*, but to speak of an animal's *pi* provokes laughter.
- (9) *yásháshá*, (plural) *yáshásháshá*, all the blood relatives of No. 2 and No. 1. In a more limited sense, all the No. 5 of No. 2 and No. 1 with the

⁷ See fn. 1, p. 175.

⁸ *Egumápeya* speaking or spoken about.

Now the *thápáya*, after a period of approximately three to five weeks⁷⁶⁵ could again take up his normal course of existence, except that he had still to abstain from sexual intercourse.

One of my informants gave me a number of ritualistic specializations in terms of the body-paint scheme. Although I consider them of very doubtful validity, I give them here for the sake of completeness.

(1) When a man comes back from *waiḱómaṅ* he is given his food by a woman of the opposite mark, because "they are different and therefore are not afraid."

(2) The period for which Wanyekí *ḱóikḱ hē* must abstain from cooked food is much longer than for Klendó.

(3) The former keep their body paints on for a much longer time.

(4) The Klendó *ḱóikḱ hē* use pine needles in the pot at the ritual of the first eating of cooked food.

The rituals of the *waiḱómaṅ* and the *angḁñān* are limited to *thápáya*, the widowed, for it is only the surviving spouse who must go through any procedure at all.⁷⁶

Cremation and Burial

Vomblé's description of these ceremonies, which I never had the opportunity to see, since the Kaingang no longer burn their dead, is so clear and vivid that it needs practically no elucidation or paraphrasing; and I therefore give it word for word.

"They place him on a blanket. Arrows are placed beside him. Feathers are placed on him.⁷⁷ His arrows are broken. The bowstring is cut and the arrows tied with it; also the wrapping for future arrows. The bow is chopped in half and tied together with the arrows. His head is laid to the west and his feet to the east because the *ḱuplḱng* dwell in the west. He will see the road and go that way. If they were to put him on the other way he would err. The wood [of the pyre] is waist-high. They place him on it and pile wood on top of him until it is as high as a man. They sink posts on the side all around so that the wood will not fall down. They put wax⁷⁸ and meat in his hands and say: 'There! Take it and go and leave me! You go to the many.' They pound him on the chest [and say]: 'Leave your animals⁷⁹ to me and go! When I am suffering [hunger] I'll shoot and eat them. Leave your people and go! Leave the honey for me! You went to

⁷⁶ All inherited property, however, should be wiped off with tapir's raw food.

⁷⁷ I do not know why.

⁷⁸ Symbolic of honey.

⁷⁹ All game animals. The *ḱuplḱng* is asked not to take the wool of the animals with it.

764 the many!' When a person has many children [they say]: 'Leave your children and things to me and go. When they are hungry they will kill and eat them. Now the [things] I have given you to be your own are there [in your hands]. Take them and go. But leave the rest of the things that are here for me and go!' This is also said to women. Then they talk again. They call his name and say: 'Speak well of me. I suffered much with you. Do not be *vai*²⁰ to me! Speak well of me. I suffered a great deal with you, and so I am putting you in a prepared place.' Then they set fire to the pile with flaming bamboo. When they set fire they sing." There is no special song for igniting the pyre.²¹

"When they burn a man they go off and sleep. Much later they come back to his bones. They go around toward his head and say to him: 'I come to see you. Do not be *vai* to me. I suffered a great deal with you—do not be *vai* to me.' Then they come to the pile. The bones are whole if the pile burnt slowly. If the corpse is *vai* it did not burn completely but fell off the pyre beyond the stays. *Vai* means a threat of death—he has seen someone die without walking about. Patá fell in the direction of the place in which his people would die. Children are never *vai*,²² but men and women are *vai*. Kutá exploded and fell off the pyre—she was *vai*. She was foretelling the death of Pepó [her husband]. Next day they went there, and only her arms were burnt. The fire burnt out alone. Then they made another fire for her.

"The people who burn them treat themselves with *tutúlo* and with *mbé* leaves. *Nádyá waiókótó* is also used. These are pounded. They smell like orange²³ leaves. They are rubbed over the hands and body for five days.²⁴ When they walked around burning them [i.e. the corpses] the smoke enveloped them and stuck to them—so it is this that they wash off.

"When the fire is out they throw the ashes off the bones and gather them together in bark. When they gather up the bones they make a big basket for them and put fern in the basket with *hanggá* and *sai* leaves.

²⁰ To be *vai* means to be supernaturally dangerous. Specifically it involves a prediction of death. The capacity to be *vai* is limited to dead bodies—which show that they are *vai* by not burning on the first pyre. The informant's explanation of the command "Speak well of me" is that "he should not be *vai* to them." This does not seem very illuminating.

²¹ See p. 191.

²² Children are also never burnt; nevertheless this absence of threat to dead children is correlated rather with the attitude toward children than with ceremonial procedure. Children are universally loved.

²³ Since they have been on the reservation the Kaingang have become familiar with oranges.

²⁴ A very doubtful period both from the standpoint of fixity and from the standpoint of the informant's notions of time and number, which are extremely vague.

They carry the basket with the bones and go to another place to bury them. They carry a long stick, leaning on it, [and they sing:] 764
639

- 1) *nde te te ve*
what carry
- 2) *nde te te ve*
what carry
- 3) *vd ma la nyaktho te te ve*
look you sun faeces carry
- 4) *vd ma la yudn yd klam te ve*
look you sun come out place under

Since the words are in perfect syntactic order the obvious translation is:

- Line (1) What is being carried?
(2) What is being carried?
(3) Look, you. Sun's faeces are being carried.
(4) Look, you. Under the place where the sun emerges.

I have no explanation of the significance of this song. Klendó said that they sing the song "that it should be light [in weight] and that the people should not slip.

"They sing this song because they are afraid they will die. They are afraid they will slip—a person who is about to die will fall, but one who will live to old age does not fall. If there are many of them they do not sing this song, but if there are few they sing. After carrying the bones they wash themselves with clay and rub themselves with stones. They all do this, not only the one who carries the bones. [They say,] 'I am going to be like the old stone—I am never going to die.' They do not bury the bones in the place the person died—it is not good."

As they walk along they cut *aggign* (fern) repeatedly and throw it away. "They carry it [*aggign*] so that the carrying of our bones should be no more.²⁰ It is to rub out the sweat caused by carrying the basket. . . . At last they pound the *aggign* and wash themselves [with the titrated sap]."

When they reach the spot where they intend to bury the bones the ground is cleared, and hole dug and lined with fern, the bones and the basket placed in the hole, and a little house erected over the grave by the women.

²⁰ It is clear from the phonology and from the general ideology of death ceremonies that this is a way of averting contact with the dead. The precise symbolism, however, eludes me. *Aggign* is a fern with a short (about four feet), woody, extremely thorny trunk that grows exclusively on heavily wooded hillside. Besides its function in death ceremonies it is used to ferment beer. When tinned it produces a deep red juice.

- 74 "When they burn a man or woman they throw away their firebrands after the burning and make a new fire with a fire drill, for if they remained beside the old fires they would die—it was the fire by which the dead used to sleep."

Keening

- 765 The Kaingáng mourn in a rhythmic chant heavily interspersed with sobbing and snuffling. When a number of people come together at a death they all keen, but most of the keening throughout the year is done by individuals who start to think about their dead relatives and burst into tears. Keening is most commonly heard in the very early morning or evening, when the Kaingáng have nothing to do and it is not yet time for a meal. Nevertheless people may start to keen at any time at all and wherever they may be. Although the Kaingáng feel that it is respectful toward the dead to weep and are scornful of those who do not, they do not particularly select large crowds to weep in. The lusty voices of the Kaingáng carry wonderfully in the cool air before dawn or after sunset, and I have heard them as much as a quarter of a mile away. In a small camp it would be unnecessary for them to raise their voices so in order to be heard, but nowadays when the settlement stretches for half a mile on both sides of the river a powerful voice has its advantages. To me this mourning was always unintelligible, but anyone who has ever tried to understand a sobbing person in our own society will understand that my difficulties were not simply linguistic. The only way I could obtain texts was through informants. The chants thus obtained are a good sample of the general drift of the occasional keening, but since they were not uttered under the influence of emotion and were not taken down while the individuals were actually mourning they lack somewhat the variety of the "natural" product and are greatly reduced in length. Nevertheless they are faithful.

During the very early part of my stay I heard Anggló keening at a festa, and with the help of my interpreter, who gave me snatches of what she said with the interpretation, I managed to record a great deal.

Anggló's Chans

- 765 I am weeping. I forgot my daughter's²⁶ name and now I am remembering. I loved²⁷ her much, and now I can love her no more. I desire very much to see her again. She used to call me mother. Before my daughter died she wept much. I desire to see my daughter today. My father²⁸ always provided food for me, but now I am hungry; that is why I am weeping.

²⁶ Anggló had one child who died.

²⁷ *Ka iñu aya.*

²⁸ Now she begins to mourn for her father.

585 As a general rule, the young warrior builds himself a hut where he takes the girl of his choice, who lives henceforth as his wife. Sometimes, when the girl's family is small, he goes to live with his wife in her parents' hut. Incest does not occur among them, for marriage is forbidden among close relatives. It is the custom of the tribe to respect marriage; adultery is unanimously condemned and rarely occurs.

595 The warrior chooses his second wife with no more formality than the first. Both women enjoy the same rights. The additional wives, are often sisters of the first one.

551 Male children are given the name of an outstanding ancestor, to which is added as a surname that of their father and of his lineage. The name of female children is chosen freely by the mother, whose own name is added as surname along with the name of her lineage.

This explains the great length of their names, such as for instance: Korikrã-Laksi-Layondési, Vaikôidn-Ungrôsimã-Pôã-Tupi-Váimusima.

764 Dead adults, men as well as women, are cremated in large fires built with selected woods. Pubescent children of both sexes are granted the same procedure, while young children are buried.

A warrior's weapons and other personal implements are burned along with his body. The ashes are gathered the following day and placed in a round pit, previously lined with tree bark and leaves, which is then filled with earth, covered with fragments of wood, and surmounted with a shelter.

765 The death of a chief or outstanding warrior is lamented by the whole tribe; his exploits are sung in a sort of litany for several days. Then the women recount in similar chants the virtues of the dead man in the domestic life of the tribe.

It is to be noted that on such occasions the Botocudo are seized by a profound sadness. Absorbed in their great sorrow, they become sullen and indifferent to everything and observe for several days a rigorous fast.

476 The social rule of the Botocudo is mutual aid, for which they were naturally trained by the insecure nomadic existence which has always been their lot.

000 certain trees and the ripening of certain fruits.

802 These Indians count from one to five on the fingers of one hand, and continue up to ten on the other hand. They indicate other quantities with both hands.

757 They treat diseases with the juice of various plants, nearly always applied externally by means of rubbing and massage. Some organic products such as deer stomachs [buxo] etc. are also used [There is a Brazilian plant, Amatova cryptocarpa, which is popularly called "deer stomach" (bucho de veado). As some of the information in this article may have been obtained second-hand, the above might be the result of erroneous interpretation. --Translator]

They have the habit of tightly binding up all painful body areas, not only in case of snake bite but of any disease as well.

323 They formerly used various objects of fired clay, such as pots
177 of different sizes and shapes and small vessels of varying form which they utilized to prepare and cook their food.

In the course of their later raids on civilized populations, however, they found similar utensils of iron and other metals [128] which they naturally came to prefer. As a result the art of ceramics declined sharply, especially following their contact with us. Prior to this contact, some of the older members of the tribe still made pottery.

821 It is obvious that they need a special clay for the manufacture
323 of these objects. They believe that rainbows point to deposits of this clay, and call them kukron-ndouma--"pot arrows"--on account
[64] of this belief. They never buried their dead in earthen jars nor do they do so now, but dispose of the bodies in the manner described above.

852 Every year, toward the end of December or the beginning of January--during the lambang-uan season, at the height of our southern summer--they carry out important celebrations for the baptism of children.

273 The Botocudo prepare a drink for the occasion which they call
852 mõng-ma. Its basic element is wild honey, and the preparation is a rather lengthy process. One moon before the event, the Indians have already started on various specialized tasks. The fathers of the children to be baptized are entrusted with the building of large troughs